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A beautiful room may be evolved in the French rendering of the Oriental craze, with its black and gold lacquer furniture, painted screens, and panels in "*Chinoise*" style. The corresponding period in China is rich in carved jades, crystal ornaments and decorated porcelain which find a fitting place in the marvelous cabinets of French workmanship.

Those fortunate mortals with sea-faring great-grandfathers, who sailed from Marblehead, Newburyport and Maine ports to the Far East, will have no difficulty in planning a semi-Chinese room. The built-in-corner cupboards will display "Lowestoft," blue Canton and tea-caddies of Hongkong pewter. There will be lacquer fire-screens, work-boxes, trays and "tea-poys," and possibly rugs of matting, carved ivories and heathen idols. And these will be entirely friendly with lowboys and highboys, fiddle-back chairs and pie-crust tables.

Possibly the modern room of Oriental feeling will discard precedent and contain articles drawn from many sources; a rug of *Chien Lung* weave, furniture of Queen Anne walnut, *K'ang Hsi* lacquered cabinets, curtains of black chintz, gay with

birds and flowers—and as a mantel garniture a set of black Hawthorn vases and two trees of flowering jade. With the exception of the jade trees and the porcelains, everything in the room could be a reproduction, and yet be so true to the essence of the style that the spirit as well as the letter would be preserved.

Many decorators, designers—class them as we will, for they are all artists—are doing wonderful things with the Oriental cult. Some are reproducing with marked fidelity; others are adapting and infusing new life into old forms; while a few gain inspiration from the Orient, but interpret in a purely individual way. To the latter group belongs Mr. Albert Herter whose work in many lines is so notable. There is a good deal of Persian feeling in the "White Peacock" decorations recently placed in a California house, yet the rendering is entirely Herter.

The future of the Oriental tendency in American decoration and furnishing will be watched with interest. The war which has separated us from Europe has brought the Asiatic countries very near.

## INFLUENCES WHICH SHOULD GOVERN THE PRACTITIONER IN DOMESTIC ARTS

By LIONEL MOSES

THE artist who sets out to establish a style in any one of the arts, fails in his endeavor; but the man who, with due regard to the universal principles on which art is founded, develops his art along rational lines and composes his work from good precedent, will generally develop an admirable individuality which will carry with it the renown and lasting approbation which is so dear to all.

Were this fact realized by all practitioners we would at present not be involved in the acrimonious discussions on futurism and kindred cults; for those who, in order to exploit themselves, deal in this degenerate merchandise, would then study along proper lines and having so studied, would produce forms of beauty commanding lasting respect and admiration instead of the temporary approval of the superficially cultured.

Of the thousands of productions of the sculptors and painters, which see the light of day, it is safe to say that hardly one per cent survive for a year. Think of the tons of paint and acres of canvas which are used—to say nothing of the time consumed in applying the one on the other—and then compare the result with the picture we see, or want to see, a second time whether in public gallery or private collection and we have some idea of the waste; think of the sculptors' mediums shaped into odd forms over and over again and each equally bad.

And what is true of painting and sculpture is

equally true in the so-called crafts. Our houses are filled with the works of the ignorant—our furniture, our hangings, our rugs and even our silverware and jewelry all average far below the standard of good design.

How should this all be overcome? The answer is simple, the possibility of attaining the desired result seemingly difficult. We should study what has been done—the acceptedly good thing. This is the answer to the question, but the difficulty is in making the practitioner do this.

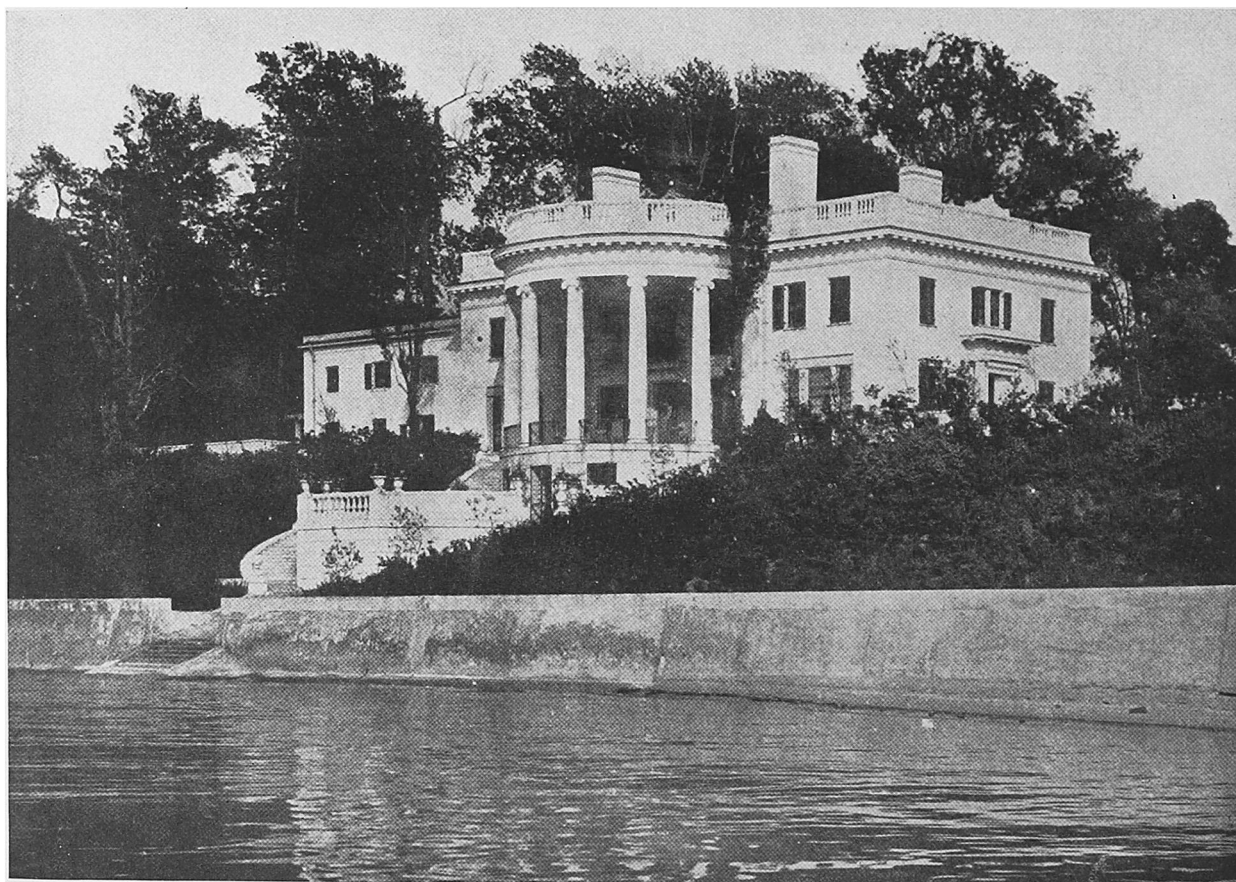
There exists in every library and in all nature itself all that might be required to develop along truly artistic lines. Yet the springs of art seem to be ignored and absurd reasons are given for purposely ignoring them.

The length to which the absurdity goes is the subject of caustic criticism by no less a philosopher than Schopenhauer who, in writing on "Knowledge" says what might equally apply to art.

"When patriotism tries to urge its claims in the domain of Knowledge, it commits an offence which should not be tolerated. For in these purely human questions which interest all men alike, where truth, insight, beauty should be of sole account, what can be more impertinent than to let preference for a nation to which a man's precious self happens to belong, affect the balance of judgment and thus supply a reason for doing violence to truth and



RESIDENCE OF MR. FREDERICK C. CULVER, HADLYME, CONN.  
ENTRANCE FRONT. CHARLES A. PLATT, ARCHITECT



"GWINN," RESIDENCE OF MR. WM. A. MATHER, CLEVELAND, OHIO. CHAS. A. PLATT, ARCHITECT

being unjust to the great minds of a foreign country in order to make much of the smaller minds of one's own."

This is all quite as true in the practice of architecture as in the practice of the other arts but there are, we are thankful to say, numerous exceptions, notably in the works of Charles A. Platt, of buildings designed in accordance with precedent of highest standard.

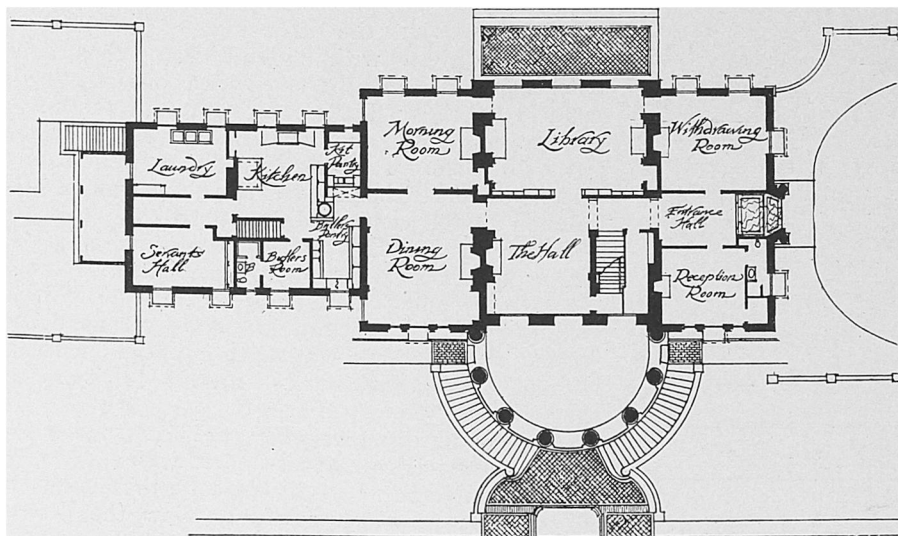
A study of Mr. Platt's work from its beginning shows the influences with which he has surrounded himself—where his inspirations have come from—

the sources of definite knowledge he has tapped. He, with McKim, Mead & White and many others who might be mentioned and whose work will later be shown on these pages, are the ones to be looked to by this generation as exemplars of the best traditions, and future generations will feel proud to possess their creations.

Mr. Platt, as the designer of homes, is equally successful in the embellishment of them whether he furnishes the interiors or develops the grounds. This is particularly true of the two houses shown, both designed by Mr. Platt.

In the case of "Gwinn," the home of Mr. William J. Mather, at Cleveland, Ohio, we have a house simple and straightforward in both plan and elevation, free from excess of ornament but with sufficient of it to satisfy the æsthetic sense. "Gwinn" is a splendid example of good architecture, not only from the point of view of design, but also because of the plan which is appropriate to its setting and convenient to the uses of the household.

The house recalls to memory certain of the Renaissance mansions of England as well as the White House at Washing-



FIRST FLOOR PLAN



ton because of a slight similarity in some of its parts due possibly to the fact that the conditions under which "Gwinn" was designed called for a like solution of the same architectural problems; and these problems have been similarly solved by artists whose minds worked along the same lines.

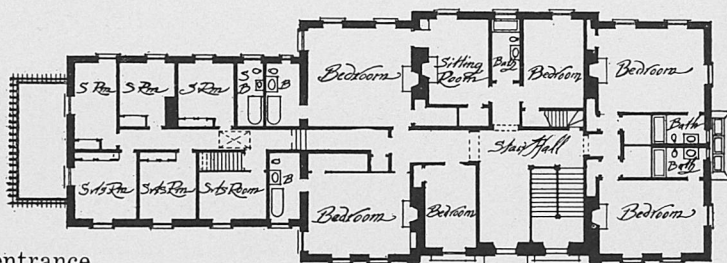
One enters from the driveway at the end of the house, and to the left of the entrance hall is the reception room. One passes the main stairs into the hall and may from there pass out upon the terrace with its noble portico, the main feature of the design of the house. It is the portico which reminds one of the White House, simply because of its shape and scale, but in detail it is quite different, the White House portico being of classic design while that of "Gwinn" is a departure from classic but only to that degree which shows the true artist wise in tradition but not chained to it.

The ground-floor rooms, as may be seen by the plan, are so related one with the other as to afford the greatest comfort. From the hall one enters both the dining-room and the library, a spacious room which, by its furnishings, might well be called a living-room. A feature of this room is the two fireplaces and another is the ample French window giving on to the paved terrace.

The second story, with its seven bedrooms, each with a connecting bathroom and its fireplace, is planned with admirable simplicity.

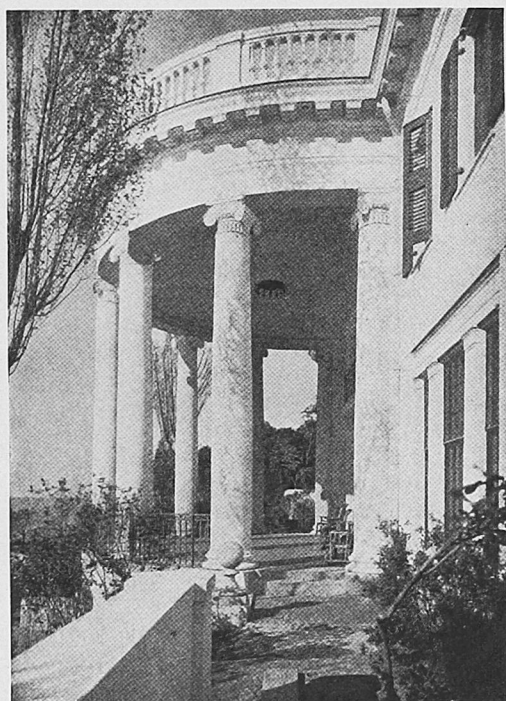
The kitchen wing contains all that could be required by the occupants of "Gwinn."

In the graceful shingled house here illustrated, the home of Mr. Frederick C. Culver, at Hadlyme,

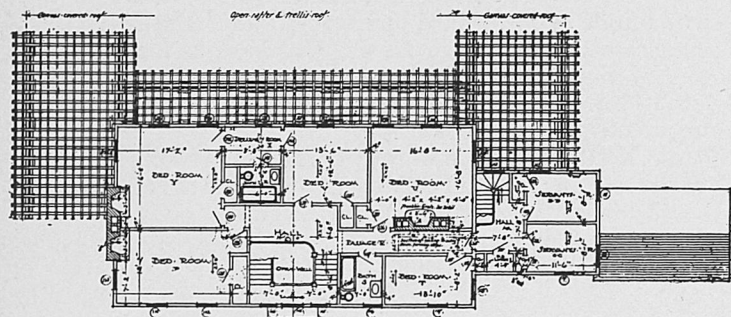


"GWINN"

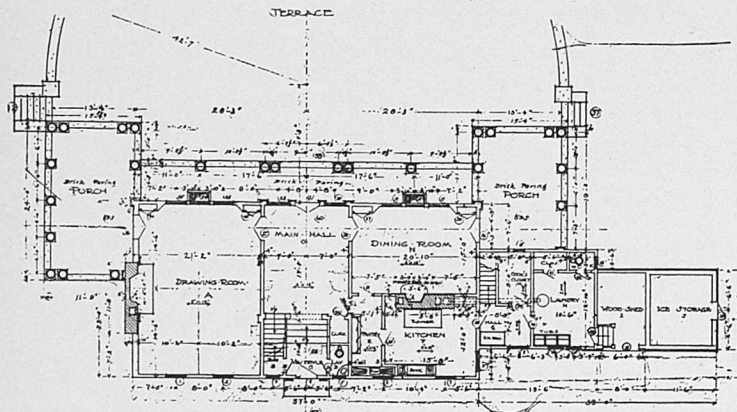
SECOND FLOOR PLAN



"GWINN," RESIDENCE OF MR. WM. A. MATHER.  
CLEVELAND, OHIO, "THE PORTICO."



SOUTH



PLAN OF GROUND FLOOR

RESIDENCE OF MR. FREDERICK C. CULVER, HADLYME, CONN.  
FIRST AND SECOND FLOOR PLANS

Conn., we have another of Mr. Platt's houses in direct contrast to the larger one but quite as admirable in its way. The view shown is the entrance front, but the other side of the house is equally charming with its vineclad porches across the entire elevation, from which one views the country in every direction. The main feature of the ground plan of the house is the ample drawing-room 20 x 28. The second story is well planned and has five bedrooms with two baths, all in good relation to the central staircase hall.

To appreciate fully the appropriateness of the Culver house to its surroundings, one must know the country along the Connecticut River, with its rolling hills and peaceful farms as yet unspoiled.

The house, simple as it is, fits the landscape without protruding itself—it adds to it rather than detracts from it.

One has but to glance at the plan to discover the essential characteristics of it which is to see rather than to be seen; for we note the abundance of porch from which one may view the distant landscape.